

Recital Program Notes  
Ben Smith & Jacob Dyksterhouse

Stephen Carey Accompanist

September 18th, 2020  
PepsiCo Recital Hall

*Il traditor deluso*

Performed by Mr. Smith

Franz Peter Schubert

*In questa tomba oscura*

Performed by Mr. Dyksterhouse

Ludwig van Beethoven

*Nebbie*

Performed by Mr. Smith

Ottorino Respighi

*Sonntag*

Johannes Brahms

*Brauner Bursche*

Performed by Mr. Dyksterhouse

*Auf Dem Kirchhofe*

Performed by Mr. Smith

*Se vuol ballare, from Le Nozze di Figaro*

Wolfgang Amadeus Mozart

Performed by Mr. Dyksterhouse

*Is My Team Ploughing?*

George Butterworth

*Song of Black Max*

Performed by Mr. Smith

William Bolcom

*The Vagabond*  
Williams

Ralph Vaughan

*Deep River*

Performed by Mr. Dyksterhouse

arr. Moses Hogan

*Das waren Kriege, from Der Kaiser von Atlantis*  
Ullmann

Viktor

Performed by Mr. Smith

*Le Bestiaire*

Francis Poulenc

*Le Colibri*

Ernest Chausson

Performed by Mr. Dyksterhouse

*Les Berceaux*

Gabriel Fauré

*Le Petit Paysan*

Henri Sauguet

Performed by Mr. Smith

*The Lord is a Man of War, from Israel in Egypt*

Georg Frideric Handel

Performed by Mr. Smith and Mr. Dyksterhouse

Il Traditor Deluso - Franz Schubert (1827)  
From: Drei Gesänge Op. 83 D. 902/2

Text by: Pietro Metastasio (1733)

*Gioas Re di Giuda: Il Traditor Deluso*

*Recitativo:*

*Ahimè, io tremo, io sento  
Tutto inondarmi il seno  
Di gelido sudor... Fuggasi... Ah quale...  
Qual' è la via! Chi me l'addita? Oh Dio,  
Che ascoltai! Che m'avvenne! Ove son io!*

*Aria:*

*Ah l'aria d'intorno  
Lampeggia, sfavilla,  
Ondeggia, vacilla  
L'infido terren!  
Qual notte profonda  
D'orror mi circonda!  
Che larve funeste,  
Che smanie son queste!  
Che fiero spavento  
Mi sento nel sen!*

*Recitative:*

*Alas, I tremble!  
I feel a cold sweat upon my brow!  
I must flee; but whither? Where is the way?  
Who will show it to me? O God, what do I  
hear?  
What is happening to me? O God, what do I  
hear?  
Where am I?*

*Air:*

*Ah, around me the air flashes and sparkles;  
The faithless earth quakes and trembles!  
The deep night surrounds me with horror!  
What mournful ghosts, what furies are  
these?  
What raging terror I feel in my breast!*

(Translated: Thomas Dawkins 2003 - [https://www.lieder.net/lieder/get\\_text.html?TextId=11195](https://www.lieder.net/lieder/get_text.html?TextId=11195))

Franz Schubert (1797-1828)

Pietro Metastasio (1698-1782)

Franz Schubert has long been considered the most important composer of German Lieder at the beginning of the Romantic era. With a short and modest life, Schubert is credited with over 600 works for piano and voice, along with tremendous contributions to all areas of classical music. Composing mainly in his native German language while living and working in Vienna, Schubert was also known to compose a very select number of vocal works in Italian. The motivators to choose non-German text varied with each selection; however, history tells an intriguing story of collaboration and admiration with his Opus 83 initially published in 1827.

Op 83 - Drie Gesänge (also referred to as Drie Italienische Gesänge) was one of his first sets of songs written and set to the Italian text of Pietro Metastasio. The origin of this set comes from Schubert's interest in the performing career of a favorite Bass at the time, Luigi Leblache (1794-1858). The Italian bass was famous for his mad scenes, and Schubert having seen a performance at the Karntnertor Theater wrote a tribute to the Italian singer in the form of a three song set exploring the histrionic qualities he was famous for. The set embodies wild emotions and in this second selection, pure rage. *Il Traditor Deluso* (The deceived traitor) the narrator explores a brief recitative concerned with a traditional Metastasian conflict of deception, followed by a lightning fast aria rivaling the classical Da Capo aria style from the previous Classical period.

The extreme emotion associated with *Il Traditor Deluso* has been viewed by some historians to be a near parody of the hyper emotional style of Italian opera prevalent at the time. The level of intense emotion that Schubert never sought in his own operatic writing that resulted in their less than favorable reception within the national opera houses of the time. In this, though unconfirmed, it is speculated that Schubert wrote this song as a tongue and cheek way to put his name on a recital bill for Leblache at the Italian biased opera theaters that had rejected Schubert. The true motivations are lost to time, yet we are left with a unique combination of Schubert's compositional style married with classical Italian libretto to create a fiery and passionate selection of German/Italian Lieder.

(<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025109?rskey=QjQzAF#omo-9781561592630-e-000025109-div2-0000025109.1.1>  
<https://www.allmusic.com/composition/il-traditor-deluso-ahim%C3%A8-io-tremo%21-song-for-voice-piano-drei-gesange-d-902-2-mc0002510662>)

In questa tomba oscura

Words by Gieseppe Carpani  
Translation by Emily Ezust

Music by  
Ludwig van Beethoven

In questa tomba oscura is a popular art song that has been set by 46 different composers over time. Beethoven (1770-1826) is one of the most popular composers in Western music history. His works span many different genres from symphonies to solo vocal pieces. Beethoven's career is generally separated into 3 parts: "early" (until 1802), "heroic" (1802-1812), and "late" (1812-1827). This arrangement by Beethoven was published in 1806 during the heroic period, and was most likely commissioned by Countess von Rzewuska. Giuseppe Carpani (1751-1825) was an Italian poet who had poems arranged by classical musicians such as Haydn, Mozart, and Beethoven. In questa tomba oscura is one of Carpani's most well-known works.

In questa tomba oscura  
Lasciami riposar;  
Quando vivevo, ingrata,  
Dovevi a me pensar.

Lascia che l'ombre ignude  
Godansi pace almen  
E non, e non bagnar mie ceneri  
D'inutile velen

In this dark tomb  
Let me lie;  
You should have thought of me  
When I was alive, you ingrate

At least leave naked spectres  
To enjoy their peace  
And do not bathe my ashes  
With futile venom

Nebbie - Ottorino Respighi (1921)  
From: P. 64

Text by: Ada Negri (1892)

*Fatalità: Nebbie*  
*(Fate: Mist)*

*Soffro, lontan lontano  
Le nebbie sonnolente  
Salgono dal tacente  
Piano.*

*I suffer. Far, far away  
the sleeping mists  
rise from the silent  
plain.*

*Alto gracchiando, i corvi,  
Fidati all'ali nere,  
Traversan le brughiere  
Torvi.*

*Shrilling cawing, the crows,  
trusting their black wings  
cross the heath  
grimly.*

*Dell'aere ai morsi crudi  
Gli addolorati tronchi  
Offron, pregando, i bronchi nudi.  
Come ho freddo!*

*To the raw weathering of the air  
the sorrowful tree trunks  
offer, praying, their bare branches,  
How cold am I!*

*Son sola;  
Pel grigio ciel sospinto  
Un gemito destinato  
Vola;*

*I am alone;  
driven through the gray sky  
a wail of extinction  
flies;*

*E mi ripete: Vieni;  
È buia la vallata.  
O triste, o disamata  
Vieni! Vieni!*

*And repeats to me: come,  
the valley is dark.  
Oh sad, oh unloved one,  
Come! Come!*

(Translated: Thomas A. Gregg 2018 -  
[https://www.lieder.net/lieder/get\\_text.html?TextId=123867](https://www.lieder.net/lieder/get_text.html?TextId=123867))

Ottorino Respighi (1879-1936)

Ada Negri (1870-1945)

Ottorino Respighi was born 1879 in Bologna, Italy and began his musical career in composition at eleven years old studying viola and piano at the Liceo Musicale in Bologna in 1890. The majority of the young musician's life was devoted to study and performance as an orchestral musician and composer. He credits some of his more modern ideals and influences to brief stays in Russia where he studied with Rimsky-Korsokov as well as time spent in the German capital studying composition. Respighi began serious study and composition of vocal repertoire with the restoration of Montiverdi opera when he arrived back in Italy. This atavistic fascination with early Italian composition style would serve as the foundation of his compositional style throughout his career. With great attention to homage of the Italian greats, Respighi added his own period-related flare to his compositional style. This combination of staunch classicism and combination with bordering experimentalism gives us the unique harmonic and stylistic language with which his music communicates.

In 1919 Respighi married a long time student of his, Elsa Olivieri Sangiacomo, who at the time was a rising professional singer and composer. His marriage to her is reflected in his vocal music throughout this period of his life. Shortly after marrying her, he shifted his tonal quality away from purely classical toward a more experimental and colorful tonal palette. During this period in his life, Respighi's career was focused on his orchestral compositions which he gained great fame from (Pines of Roma and Fountain of Rome). Although this is not to say he neglected his vocal compositions or his original fascination with opera. With the rise of Musolini and fascism in Italy at the time, Respighi turned his personal literary attention to humanist writers of the time. This brought him to the writings of Ada Negri.

In 1921, Respighi published *Nebbie*. Originally performed by his wife, the song faded into obscurity for decades until her (Sangiacomo) works detailing his life brought most of his vocal repertoire to the forefront in the 1980s. *Nebbie* is a dark, foreboding piece that characterizes the rising mists of death overtaking a defiant narrator's life.

(<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047335?rskey=MjLIVb&result=1#omo-9781561592630-e-0000047335-div1-0000047335.1>)

## Sonntag

Words by Johann Ludwig Uhland  
Translations by Emily Ezust

Music by  
Johannes Brahms

Sonntag (1868), written by Johannes Brahms (1833-1897) is part of the Fünf Lieder Op. 47 song cycle. Brahms was born in Hamburg but wrote many of his works in Vienna. During his life, Brahms wrote over 200 art songs along with symphonies, piano works, and choral compositions. Johann Ludwig Uhland (1787-1862) was a very popular and important German poet. He studied law and classical literature at the University of Tübingen. Sonntag was a part of Ludwig Uhland's Folk Songs.

Sonntag is the third song in Op. 47 (Botschaft, Liebesgluth, Sonntag, "O liebliche Wangen", and Die Liebende schreibt). In Sonntag, a young man is looking forward to Sunday because it is the day that he gets to see his sweetheart. When he sees her, all he does is look forward to the next Sunday that he can see her. The meter helps the quick tempo of the song and helps the listener observe the eagerness of the singer.

So hab' ich doch die ganze Woche  
Mein feines Liebchen nicht geseh'n,  
Ich sah es an einem Sonntag  
Wohl vor der Türe steh'n:  
Das tausendschöne Jungfräulein,  
Das tausendschöne Herzelein,  
Wollte Gott, wollte Gott, ich wär heute bei  
ihr!

This whole week, I have not  
Seen my delicate sweetheart.  
I saw her on Sunday,  
Standing in front of the door:  
That thousand-times beautiful girl,  
That thousand-times beautiful heart,  
Would, God, I were with her today!

So will mir doch die ganze Woche  
Das Lachen nicht vergeh'n,  
Ich sah es an einem Sonntag  
Wohl in die Kirche geh'n  
Das tausendschöne Jungfräulein,  
Das tausendschöne Herzelein,  
Wollte Gott, wollte Gott, ich wär heute bei  
ihr!

This whole week, my laughing  
Has not ceased;  
I saw her on Sunday,  
Going to church  
That thousand-times beautiful girl,  
That thousand-times beautiful heart,  
Would, God, I were with her today!



## Brauner Bursche

Words by Hugo Conrat  
Translation by Emily Ezust

Music by  
Johannes Brahms

Brauner Bursche (1887) was also composed by Brahms. Hugo Conrat (1845-1906) is the author. Conrat was a close friend of Brahms. Brahms and Conrat worked on Brauner Bursche together. Brauner Bursche is the 5th song out of 8 that make up the song cycle Zigeunerlieder. This cycle originally had 15 songs for choir. Brahms enjoyed them so much that he rewrote 1-7 and 11 for solo voice. The first 11 songs of Zigeunerlieder were written as a part of Op. 103 in 1887. The final four songs were added in 1891 as a part of Op. 112. The songs are gypsy folk songs from Hungary, and these songs can be seen as a counterpart to Hungarian Dances. Brauner Bursche is about a man dancing with a woman to a Czech melody. While dancing the two hug and kiss, and at the end of their time, the man tips the instrumentalist 3 silver pieces creating a jingle.

Brauner Bursche führt zum Tanze  
Sein blauäugig schönes Kind;  
Schlägt die Sporen keck zusammen,  
Csardasmelodie beginnt.

A swarthy young man leads to the dance  
His fair, blue-eyed maiden;  
His spurs strike boldly together,  
The csárdás melody begins.

Küßt und herzt sein süßes Täubchen,  
Dreht sie, führt sie, jauchzt und springt;

He kisses and hugs his sweet little dove,  
He whirls her around, leads her, cheers,  
and jumps;

Wirft drei blanke Silbergulden  
Auf das Zimbal, daß es klingt.

And he tosses three shining silver pieces  
Upon the cymbal so that it jingle.

Auf dem Kirchhofe - Johannes Brahms (1886-88)  
From: Fünf Lieder - Op. 105 No. 4

*Text by:* Baron Detlev von Liliencron (1883)

*Auf dem Kirchhofe*

Der Tag ging regenschwer und  
sturmbewegt,  
Ich war an manch vergeßnem Grab  
gewesen.  
Verwittert Stein und Kreuz, die Kränze alt,  
Die Namen überwachsen, kaum zu lesen.

The day was heavy with rain and storms,  
I had stood by many a forgotten grave.  
Weathered stones and crosses, faded  
wreaths,  
The names overgrown, scarcely to be read.

Der Tag ging sturmbewegt und  
regenschwer,  
Auf allen Gräbern fror das Wort: Gewesen.  
Wie sturmestot die Särge schlummerten—  
Auf allen Gräbern taute still: Genesen.

The day was heavy with storms and rains,  
On each grave froze the word: Deceased.  
How the coffins slumbered, dead to the  
storm—  
Silent dew on each grave proclaimed:  
Released.

(Translated: Richard Stokes 2005 - <https://www.oxfordlieder.co.uk/song/640>)

Johannes Brahms (1833-1897)

Baron Detlev von Liliencron (1844-1909)

*Auf dem Kirchhofe* is a notable selection from Johannes Brahms' solo voice repertoire containing clues to his later-life compositional lifestyle. Recognized as a mainstay of Brahms solo voice repertoire the piece combines many of the common idioms of Brahms larger work with his more intimate Romantic era stylistic introspection. The text acquired from Baron Liliencron, refers to the search for a grave in a church yard. The text explores the internal struggle to cope with loss and the catharsis of discovery in the second stanza.

Brahms begins the piano accompaniment with sets of thunderous rolls, and upon the entrance of the voice a startling jump conveys shock and terror. The line leads toward a few false climaxes within the first verses. These appear to the listener as elements of search within the graveyard, coming to cold dilapidated headstones. The lilt in the lines few wondrous yet also aimless. With a return of the thunder between verses, the narrator is reminded that this place of ancient tranquility is marked by death in a sea of tombs. Again the storm rages and thunder pounds leading to an intense true climax as the narrator finds, or does not find what they are seeking. The closing C section quotes a church hymn, similar to the quotations found throughout all of Brahms' Symphonies and most notably his German Requiem. The peace in the resolution brings solace to the narrators, that the storm has seemingly passed and the search is now over.

The song cycle this selection comes from, Opus 105, harkens to Brahms advancing age and his own dealings with death throughout his lifetime. This selection has been speculated to be a tribute to Clara Schumann in expectation of her death. Described by George Bozarth as "an autumnal tone [that] is sounded, lost opportunities in love lamented and the spectre of death is faced" (Bozarth, 2001).

(<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051879?rskey=VYxDDX&result=1#omo-9781561592630-e-0000051879-div1-0000051879.11>)

Se vuol ballare

Libretto by Lorenzo da Ponte  
Translation by Martha Gerhart

Music by  
W. A. Mozart

Se vuol ballare is from act 1 of W. A. Mozart's (1756-1791) opera *Le Nozze di Figaro* (1786). This is a comic opera based on a 1784 stage comedy called *La folle journée; ou, le mariage de Figaro*, by Pierre-Augustin Beaumarchais. It is about a servant named Figaro and the story of how he married Susanna, spoiling the plans of their employer Count Almaviva. *Se vuol ballare* takes place when Figaro learns of the Count's plan to use a trip to England to attempt to woo Susanna and use his right as a lord to bed a servant girl the night before she is married, even though he abolished this law when he married his wife Rosina. In this song, Figaro thinks out loud about how he has his own plans for the Count. And how in the end, Figaro will "turn all [the Count's] plots upside down".

Bravo, signor padrone!  
Ora incomincio a capir il mistero,  
e a veder schietto  
tutto il vostro progetto;  
a Londra, è vero?  
Voi ministro, io corriero,  
e la Susanna...  
secreta ambasciatrice.  
Non sarà, Figaro il dice!

Se vuol ballare, signor contino,  
il chitarrino le suonerò, sì.  
Se vuol venire nella mia scuola,  
la capriole le insegnerò, sì.  
Saprò, ma piano;  
meglio ogni arcano dissimulando  
scoprir potrò.  
L'arte schermendo, l'arte adoprando,  
di quà pungendo, di là scherzando,  
tutte le macchine rovescierò.

Bravo, lord master!  
Now I begin to understand the mystery  
and to see clearly  
your whole plan;  
to London, really?  
You as minister, I as courier,  
and Susanna...  
secret ambassadress.  
That will not be – Figaro says so!

If you want to dance, little lord count  
I'll play the guitar for you – yes.  
If you want to come to my school,  
I'll teach you the caper – yes.  
I'll learn, but slowly;  
I'll be able to discover every secret  
better while playing the part.  
Defending my cunning, using my cunning,  
stinging here, joking there,  
I'll turn all your plots upside down.

Is my team ploughing? - George Butterworth (1911)  
From: Six Songs from a Shropshire Lad

Text by: A. E. Housman (1896)

A Shropshire Lad: XXVII

*"Is my team ploughing,  
That I was used to drive  
And hea the harness jingle  
When I was man alive?"*

*Ay, the horses trample,  
The harness jingles now:  
No change through you lie under  
The land you used to plough.*

*"Is football playing  
Along the rivershore,  
With lads to chase the leather,  
Now I stand up no more?"*

*Ay, the ball is flying,  
The lads play heath and soul;  
The goal stands up, the keeper  
Stands up to keep the goal.*

*"Is my girl happy,  
That I thought hard to leave,  
And has she tired of weeping  
As she lies down at eve?"*

*Ay, she lies down lightly,  
She lies not down to weep:  
Your girl is well contented,  
Be still, my lad, and sleep.*

*"Is my friend hearty,  
Now I am thin and pine,  
And has he found to sleep in  
A better bed than mine?"*

*Yes, lad, I lie easy,  
I lie as lads would choose;  
I cheer a dead man's sweetheart,  
Never ask me whose.*

George Butterworth (1885-1916)

A.E. Housman (1859-1936)

George Butterworth was a prominent English composer whose work began just before the turn of the 20th century. Butterworth was a member of the British Folk Revival movement prominent during the pre-war era, sharing an admiration for the British countryside rivaled in fellow composer Ralph Vaughn Williams. Butterworth had a musical upbringing and studied composition at the RCM before returning home to Yorkshire. His mother was a professional singer before his birth, which likely greatly influenced his tenderness and pervasiveness of vocal compositions. His father, a professional and lawyer urged his son to pursue anything besides music. This likely influenced Butterworth's lifelong hyper-self criticism which amounted to the destruction of the majority of his compositions prior to leaving for the front lines of WWI in 1914.

As was characteristic of many composers of his time, Butterworth enlisted in WWI which put a pause on his compositional career and ultimately would result in his death at the battle of Somme in 1916. Prior to his enlisting, Butterworth focused on folk influenced music and the music of British dance. Best known for his setting of A. E. Housman's poems *A Shropshire Lad*, Butterworth captures the subtlety and tranquility of the English countryside with an underpinning emotional motivation that lends to the dramatic interpretation of his music. In one of the few reviews of Butterworth's music, from 1916 Boughton describes the "amazing restraint and the same terrible beauty which one finds in the verses" (Boughton, 1916).

"Is my team ploughing?" sets the 27th Housman poem, creating two distinct characters, the ghost of a former soldier and a live soldier in conversation. As the ghost recounts the beauty of life in a harsh whispered tone, the live soldier answers with a mournful bravado. The recount visits a life of simple joys throughout a life previously lived. The piece was written pre-WWI concerning soldiers from the late 19th century battlegrounds; however, translates wonderfully to the conversation between soldiers who may have found themselves in a battle similar to that which claimed Butterworth's life at Somme.

(<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004467?rskey=uSpZrg>)

Songs of Black Max (As Told by the de Kooning Boys) - William Bolcom (1985)  
From: Cabaret Songs Vol. 1 N. 5

Text by: Arnold Weinstein (1978)

Cabaret Songs Vol. 1 N. 5

*He was always dressed in black,  
long black jacket, broad black hat,  
sometimes a cape,  
and as thin as rubber tape: Black Max.*

*He would raise that big black hat  
to the big-shots of the town  
who raised their hats right back,  
never knew they were bowing to Black Max.*

*I'm talking about night in Rotterdam  
when the right night people of all the town  
would find what they could  
in the night neighborhood of Black Max.*

*There were women in the windows  
with bodies for sale  
dressed in curls like little girls  
in little dollhouse jails.  
When the women walked the street  
with the beds upon their backs,  
who was lifting up his brim to them?  
Black Max!*

*And there were looks for sale,  
the art of the smile —  
(only certain people walked that mystery  
mile;  
artists, charlatans, vaudevillians,  
men of mathematics, acrobatics, and  
civilians).*

*There was knitting-needle music  
from a lady organ-grinder  
with all her sons behind her,  
Marco, Vito, Benno  
(Was he strong! though he walked like a  
woman)  
and Carlo, who was five.  
He must be still alive!*

*Ah, poor Marco had the syph, and if  
you didn't take the terrible cure those days  
you went crazy and died and he did.  
And at the coffin before they closed the lid,  
who raised his lid? Black Max.*

*I was climbing on the train  
one day going far away  
to the good old U.S.A.  
when I heard some music  
underneath the tracks.  
Standing there beneath the bridge,  
long black jacket, broad black hat,  
playing the harmonica, one hand free  
to lift that hat to me:  
Black Max, Black Max, Black Max.*

William Bolcom (1938-Present)  
Arnold Weinstein (1927-2005)

William Bolcom, born in Seattle, Washington 1938, began composition at age 11 and pursued composition of music throughout his education and life. Going on to teach at multiple American universities, and a creative tenure in the 20th century American classical community. With a range of works spanning orchestral, piano, and vocal works, Bolcom became known later in his career for his blending of popular and serious music. Finding a unique balance of compositional creativity within the Ragtime Revival in the later half of the century. His Ragtime influences and works are especially prolific in his piano and vocal works. In the later part of his life, Bolcom married prominent Mezzo-Soprano Joan Morris for whom he wrote a large collection of vocal repertoire. Among this catalogue, lies his Cabaret Songs Vol. 1 where we find *Black Max*. First performed in 1985 by Morris, the set combines the texts of Arnold Weinstein with a new union of classical and popular music forms.

*Song of Black Max (as told by de Kooning Boys)* sets a text reflecting the poets' travels through Amsterdam. The song describes a local character of the area known for his presence in the seedy underbelly of the metropolitan city. Fitting of the cabaret style the music accompanies the folk legend of Black Max, and ends with his encounter with him as he leaves the city. Black Max serves as the archetype of shady business and indulgence in Amsterdam, the song concerned with business men's interactions with and the dealings of Max.

The set was originally intended for his wife, and has since become a favorite among low-voice parts given its unique opportunity for characterization set to the backdrop of a gritty ragtime folk tale. Johnson describes Bolcom's style best stating that his "ideology, rooted in the transcendentalism of William Blake, has inspired compositions concerned with momentous religious and philosophical themes. These concerns are expressed with intense, even flamboyant music of vivid illustrative power" (Johnson, 2013).

(<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002248409?rskey=cD2015&result=1>)



## The Vagabond

Words by  
R. L. Stevenson

Music by  
Ralph Vaughan Williams

Ralph Vaughan Williams' (1872-1958) song The Vagabond is the first song of nine in his Songs of Travel set. Vaughan Williams was one of the greatest composers of his generation. By the end of his life he had composed 9 symphonies, over 30 songs for orchestra and band, 24 chamber songs, over 80 songs for solo voice, and a multitude of choral works. Including some for the Church of England. The words of The Vagabond were written by Robert Louis Stevenson, who became extremely popular for books such as Treasure Island and The Strange Case of Dr. Jekyll and Mr. Hyde among others. When listening to The Vagabond, the consistent low notes at the beginning of the piece transport the listener to a place where the singer is trudging through snow, determined to get where he is going. Through the rustic melody and lyrics, the singer dares the world to move against him. Saying, "Not to autumn will I yield not to winter even!"

Give to me the life I love  
Let the lave go by me  
Give the jolly heaven above  
And the byway nigh me  
Bed in the bush with stars to see  
Bread I dip in the river –  
There's the life for a man like me  
There's the life forever.

Let the blow fall soon or late  
Let what will be o'er me;  
Give the face of earth around  
And the road before me

Wealth I seek not, hope nor love  
Nor a friend to know me;  
All I seek, the heaven above  
And the road below me

Or let autumn fall on me  
Where afield I linger  
Silencing the bird on tree  
Biting the blue finger  
White as meal the frosty field –  
Warm the fireside haven –  
Not to autumn will I yield  
Not to winter even!

## Deep River

Based on Joshua 3

Traditional Spiritual  
Arr. By Moses Hogan

Deep River arr. by Moses Hogan (1957-2003) is the first song of his Ten Spirituals arranged for Solo Voice and Piano. Hogan was an acclaimed pianist before moving into the vocal realm. Hogan made his name in the spiritual genre and has over 70 published arrangements in the spiritual area. Deep River is based off of a chapter in Joshua where the Israelites are travelling to find their “promised land”. In the chapter, the ark of the covenant is carried across the river Jordan and the waters split and the people passed through the river walking on dry ground in order to get to where the Lord promised they would be safe.

The song reflects the inviting tone of the chapter in the Bible. The singer want to leave the plantation and get to their own “promised land” like the Jews in Joshua. They wish to leave their struggles and go to the “gospel feast, that promised land where all is peace”. The music of the piece reflects this, with the highest note of the melody, and the climax of the piece comes on the words “promised land”, and the following decrescendo reflects the peace that one has found when they have arrived.

Deep river,  
My home is over Jordan  
Deep river Lord,  
I want to cross over into campground

Oh, don't you want to go,  
To the gospel feast,  
That promised land  
Where all is peace.

Der Kaiser von Atlantis: Arie des Todes - Viktor Ullmann (1944)

Aria No. V - Death's Aria

Text by: Peter Kein (1943-44)

No. V - Arie des Todes

*Das waren Kriege, wo man die prächtigsten  
Kleider trug, um mich zu ehren, um mich zu  
ehren!*

*Those were wars in which people wore  
The most splendid clothes, to honor me, to  
honor me!*

*Gold und Purpur, blitzende Harnische,  
Man schmückte sich für mich,  
wie eine Braut für ihren Gatten.*

*Gold and purple, gleaming suits of armor.  
They adorned themselves for me  
As a bride for her husband.*

*Bunte Standarten flatterten, über den  
Streitrossen...  
Landsknechte würfelten auf der  
Kriegstrommel,  
Und wenn sie tanzten, krachten den  
Weibern die Knochen,  
Und sie klebten vom Schweiß ihrer  
Tänzer...*

*Colorful standards waved above the  
warhorses.  
Mercenaries played dice on the war drum.  
  
And whenever they danced, the women's  
bones resounded\*  
And grew sticky from the sweat of their  
dances.*

*So oft sein ich mit den kleinen Pferden  
Attilas  
Um die Wette gelaufen,  
Mit den Elefanten Hannibals und den Tigern  
Dschehangirs,*

*I raced so often with Attila's small horses,  
  
With Hannibal's elephants and  
Dschehangiri's tigers*

*Dass meine Beine zu schwach sind,  
Um den motorisierten Kohorten folgen zu  
können.*

*That my legs are too weak  
To be able to follow the motorized cohorts.*

*Was bleibt mir übrig, als hinter den neuen  
Todesengeln zu hinken, ein kleiner  
Handwerker des Sterbens.*

*What is left to me but to limp along  
Behind the new angels of death?  
An insignificant craftsman of dying.*

(Translated by: Dr. Muriel Cormican - Head of TCU Department of Modern Language, 2020)

Viktor Ullmann (1898-1944)

Peter Kein (1919-1944)

Music and composition could not escape the tragedies of WWII, stories of life cut short and art left censored or destroyed were commonplace. Thus was the gruesome end of the lives of both composer Viktor Ullmann and poet/librettist Peter Kein. As a young musician, Ullmann studied atonality and theory with Arnold Schoenberg and later went on to idolize Alban Berg for his marrying of atonality and Romanticism. Ullmann's career and compositions are broken into three phases as a student, the interwar era, and finally his compositions originating as a leader of the music and 'leisure' organization at Terezín concentration camp. Here he had the task of exploring his original musical language in a way that was easily censored and easily accessible to the members of the camp. It was here that Ullmann met young poet and eventual librettist Peter Kein.

With a new partnership, the two began work on two full length operas and a one-act comic opera (*Der Kaiser von Atlantis*). The opera is a surreal and absurd reaction to the death and destruction of human life during the rise and control of the National Socialist party of Germany. While the original plot and libretto have been lost to time and censorship, the surviving manuscripts of the opera tell in one act a darkly comic tale of spiritualism and the resultant life after the Nazi regime. The opera opens with the loud speaker describing a life where the "living no longer laugh, the dying no longer die, and life and death have lost their customary meanings" (Bloch, 2002). The character Death sings *Arie de Todes* (Aria of Death) as the fifth number in the act, the Weill-esk harmonies are disconnected by the underpinning Viennese tension that Ullman learned under Schoenberg. The aria is Death's resignation from killing, stating that after so much meaningless destruction of human life (presumably the death of people in concentration camps and in war) has left him disillusioned with his unholy career. Death revels in sorrow about the pageantry of the past (likely a reference to Nazism) and wishes for the 'good old days' where people feared him. The aria is staged as Death alone or with Harlequin listening and pitying Death depending on the production. The aria has a bite. A seemingly innocent, if not jazz influenced, accompaniment paired with dark and disturbed subject matter.

The first performance of the opera was in the rehearsal process at Terezín, when orders were given in 1944 to 'increase liquidation' which resulted in relocation of Ullmann, Kein, and the majority of the original cast to Auschwitz. The manuscripts were smuggled out of the camp and held in a private collection until they were revisited in 1975. The first successful production of *Der Kaiser von Atlantis* was with the National Ballet and Opera of Amsterdam, and has since been an eclectic piece performed across the world.

(<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028733?rskey=zpJVbt&result=1>  
<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000902509?rskey=dVRU9x&result=1>)

## Le Bestiaire

Words by Guillaume Apollinaire  
Translations by Carol Kimball and Richard Walters

Music by  
Francis Poulenc

Le Bestiaire (1918-1919) was written by Francis Poulenc (1899-1963). Poulenc was born in Paris as the son of industrialist Emile Poulenc and artisan Jenny Royer. Poulenc was a conscript in the French army from 1918-1921, but during this time, he wrote several important works. Although largely self-taught, Poulenc did study with Charles Koechlin from 1921-1924. He was a part of "Les Six" alongside Arthur Honegger, Darius Milhaud, Georges Auric, Germaine Tailleferre, and Louis Durey. Poulenc was drawn to Guillaume Apollinaire's quirky style. Apollinaire (1880-1918) wrote 30 songs in total for Le Bestiaire, which was published 3 years before he enlisted in the French army to fight during World War 1. He died from war wounds and influenza.

Although Apollinaire wrote 30 total poems in Le Bestiaire, Poulenc set only 12 to music. After speaking with Georges Auric, he decided to cut those 12 pieces down to the 6 which are known today (Le dromadaire, La chèvre du Thibet, La sauterelle, Le dauphin, L'écrevisse, and La carpe). Poulenc dedicated the set to his friend Louis Durey. In this cycle, Poulenc uses the combination of his composition and Apollinaire's words to paint a vivid picture of each animal that he writes about.

### 1 Le dromadaire

### The Dromedary

Avec ses quatre dromadaires  
Don Pedro d'Alfaroubeira  
Courut le monde et l'admira.  
Il fit ce que je voudrais faire  
Se j'avais quatre dromadaires.

With his four dromedaries  
Don Pedro d'Alfaroubeira  
Traveled the world over and admired it.  
He did what I would like to do  
If I had four dromedaries

### 2 La chèvre du Thibet

### The Tibetan Goat

Les poils de cette chèvre et même  
Ceux d'or pour qui prit tant de peine  
Jason ne valent rien au prix  
Des cheveux dont je suis épris.

The hair of this goat and even  
The golden hair for which such pains were  
taken  
By Jason are worth nothing compared  
To the hair of the one I love.

### 3 La sauterelle

### The Grasshopper

Voici la fine sauterelle,  
La nourriture de Saint Jean,  
Puissent mes vers être comme elle  
Le régal des Meilleurer gens.

Here is the delicate grasshopper,  
The nourishment of Saint John,  
May my verses likewise be  
A feast for superior people.

#### 4 Le dauphin

Dauphins, vous jouez dans la mer,  
Mais le flot est toujours amer.  
Parfois, ma joie éclate-t-elle?  
La vie est encore cruelle.

#### 5 L'écrevisse

Incertitude, ô mes délices  
Vous et moi nous nous en allons  
Comme s'en vont les écrevisses,  
À reculons, à reculons.

#### 6 La carpe

Dans vos viviers, dans vos étangs,  
Carpes, que vous vivez longtemps!  
Est-ce que la mort vous oublie,  
Poissons de la mélancolie?

#### The Dolphin

Dolphins, you play in the sea,  
But the waves are always briny.  
Does my joy burst forth at times?  
Life is still cruel.

#### The Crayfish

Uncertainty, Oh! My delights,  
You and I, we progress  
As crayfish do,  
Backwards, backwards.

#### The Carp

In your pools, in your ponds,  
Carp, you live such a long time!  
Is it that death has passed you by,  
Fish of melancholy?

## Le colibri

Words by Charles-Marie-René Leconte de Lisle  
Translation by Carol Kimball and Richard Walters  
Chausson

Music by  
Ernest

Le colibri (1882) was written by Ernest Chausson (1855-1899) who was born in Paris, France to a middle class family. He acquired a doctorate in law, and entered the Paris Conservatory to study music. Though he lived a relatively short life, the virtuosity of his works such as the Poème de l'amour et de la mer (1882-1890) and his Symphony in B-flat Major (1889-1890) rank him among the greatest French composers from the late 19th century. Chausson had an affinity for poetry that led him to Charles-Marie-René Leconte (1818-1894), later known as de Lisle because of his birthplace. De Lisle was one of the leaders of Parnassian poetry, and is known for his vivid imagery and rhythm.

Le colibri is part of Chausson's 7 songs of Opus 2 along with Nanny, Le charme, Les papillons, Le dernière feuille, Sérénade italienne, and Hébété. This cycle is dedicated to Lady Harbord. Chausson captures de Lisle's imagery through his music. The time signature and flowing notes of the harmony create the feeling of a suspension of time where the melody is the only point of focus, mimicking a hummingbird's flight. The climax of the piece falls at the end where the singer likens a hummingbird drinking endlessly from a flower to a kiss from his beloved, and how a kiss such as this would surely be worth the end of his life.

Le vert colibri, le roi des collines,  
Voyant la rosée et le soleil clair  
Luire dans son nid tissé d'herbes fines,  
Comme un frais rayon s'échappe dans l'air

Il se hâte et vole aux sources voisines,  
Où les bambous font le bruit de la mer,  
Où l'açoka rouge, aux odeurs divines,  
S'ouvre et porte au cœur un humid éclair.

Vers la fleur dorée il descend, se pose,  
Et boit tant d'amour dans la coupe rose  
Qu'il meurt, ne sachant s'il l'a pu tarir.

Sur ta lèvre pure, ô ma bien-aimée,  
Telle aussi mon âme eut voulu mourir  
Du premier baiser qui l'a parfumée!

The green hummingbird, the king of the  
hills,  
Seeing the dew and the bright sunlight  
Shining on his nest woven from fine grasses  
Like fresh ray, escapes into the air.

He hurries and flies to the nearby springs  
Where bamboos make a sound like the sea  
Where the divinely perfumed red hibiscus  
Unfolds the dewy brilliance of its heart.

To the gilded flower he descends, he hovers  
And drinks so much love from the red cup  
That he dies, not knowing if he has drained  
it!

On your pure lips, o my beloved  
My soul would also have wished to die  
Of the first kiss which perfumed it!

Les Berceaux - Gabriel Fauré (1881)  
From: Toi Chanson - Op. 23 No. 1

Text by: René François "Sully" Prudhomme (1837-1904)  
From: Stances et Poèmes - 1. Stances - 4. Mélanges: No. 16

*No. 16 - Le long du Quai*

*Le long du quai les grands vaisseaux,  
Que la houle incline en silence,  
Ne prennent pas garde aux berceaux  
Que la main des femmes balance.*

*Along the quay the great ships,  
Listing silently with the surge,  
Pay no heed to the cradles  
Rocked by women's hands.*

*Mais viendra le jour des adieux,  
Car il faut que les femmes pleurent,  
Et que les hommes curieux  
Tentent les horizons qui leurrent.*

*But the day of parting will come,  
For it is decreed that women shall weep,  
And that men with questing spirits  
Shall seek enticing horizons.*

*Et ce jour-là les grands vaisseaux,  
Fuyant le port qui diminue,  
Sentent leur masse retenue  
Par l'âme des lointains berceaux.*

*And on that day the great ships,  
Leaving the dwindling harbour behind,  
Shall feel their hulls held back  
By the soul of the distant cradles.*

(Translated by: Richard Stokes 2000 - <https://www.oxfordlieder.co.uk/song/83>)



Gabriel Fauré (1845-1924)

Rene Francois "Sully" Prudhomme (1837-1907)

Fauré has been well regarded for his numerous medium size works, and lauded for his few large scale vocal settings (most notably his *Requiem* and *Cantique de Jean Racine*). Among these larger scale compositions, the observer notices a trend toward sacred music throughout the bulk of his career. This is accounted to his profession as a church choirmaster and organist; however, his true passion was for composition which fell to the wayside during his working years. Most of his solo compositions or passion projects were written during his summer holidays spent with his, admittedly difficult, wife for whom he retained no love or passion by his second compositional phase of life. It is during the struggles of extra-marital affair and the resultant depression bouts that Fauré wrote *Les Berceaux*.

Set to the text of Prudhomme, *Les Berceaux* describes both textually and musically the swaying of a ship leaving port and voyaging out into unknown seas. The piano establishes a near sickening lilt that gives way to a reverent singer. The characterization of the narrator can be debated, although in this singer's interpretation, the equivalence and significance of the ship and cradle in the last line of poetry cannot be understated. The tone of the piece shifts from a romantic pine to a staunch disgust with the loss of youth. While a cursory reading of the text lends to an interpretation of lover to sailor, a further extrapolation guides toward a concerned parent and child. The comparison of the sway of a ship to the sway of the cradle. The parent observing the rock of the sea is met with the memory of a balanced cradle where their child once lay. The age of the child is equal, just as the child left the safety of the cradle to enter the harsh world, so does the innocence of youth flee the young sailor as they set out on maritime adventure. The concern of the narrator is both melancholic yet sincere, excited for the emergence of adulthood yet fearful of reality realized in death.

(<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009366?rskey=FtystN>)

Le Petit Paysan - Henri Sauguet (1948)  
From: Vision Infernales - No. 5

Text by: Maxime Jacob (1924)

*Vision Infernales: Le Petit Paysan*

*Sous les ormeaux plus vieux que mon père  
et que mon grand-père, sous les ormeaux  
du Mont Frugy d'Odet.*

*Beneath the elms, older than my father  
and my grandfather, beneath the elms  
of Mont Frugy d'Odet.*

*Sous les marronniers des bords d'Odet où  
je suis né, j'ai vu passer le petit paysan  
malade.*

*Beneath the chestnuts of the banks of the  
Odet where I was born, I saw the sick  
peasant pass by.*

*Oh! ne me regarde pas comme si j'allais  
mourir car tu es moi-même et je te connais.*

*Oh! Don't look at me as if I were going to  
die, for you are myself and I know you.*

*L'enfant! l'enfant vient-il du ciel ou de  
l'enfer?  
Souris, je te connaîtrai par ton sourire.*

*The child! The child, does he come  
from heaven or from hell?  
Smile, I shall know you by you smile.*

(Translated: Christopher Goldsack 2020-

[http://www.melodietreasury.com/translations/song148\\_Visions%20infernales.html?LMCL=hxxbUG](http://www.melodietreasury.com/translations/song148_Visions%20infernales.html?LMCL=hxxbUG))

Henri Sauguet (1901-1989)

Maxime Jacob (1876-1944)

Henri Sauguet, born Henri Pierre Poupard, adopted his Mother's maiden name with his emergence in the modern music community in the interwar period in France. Best known for his works for the stage, including a large list of repertoire for both opera and ballet later in life, Sauguet established himself as a modern composer by his association with notable French composers, Satie Milhaud and eventually Les Six. But his later influences that would cement his style and tonal language came from the Russian composers at the time famous for ballet, Prokofiev and Shostakovich. The influences of early 20th century French/Russian modernism become especially apparent in his large scale works but bled over into his lesser known, but impressive radio, television, and film scoring which began in 1933 with *L'Herbier L'épervier*.

So as to not involve his father's regarded name with this *modern* music, in 1920 Poupard became and would remain Sauguet for the rest of his career. Sauguet had a great admiration for his mother and was devastated by her death in 1947 which inspired some of his darker works in the years to follow. In this period, he would set the poetry of dear friend Maxime Jacob to create his most famous song cycle *Vision Infernales* (1948). From this collection we get No. 5 *Le Petit Paysan*. The surreal poetry of *Le Petit Paysan* translates to a mother lying in wait at the edge of purgatory watching lost souls pass between heaven and hell, coming for judgement. The setting of the text to an uneasy and timid piano line contrasts from the violence of the song cycle dealing with visions of hell. This piece stands out in its quiet reserve and fear for the coming souls the narrator views, likely this was a surreal abstraction of Sauguet's mother's death and her waiting to see her beloved son again. As with all his works, *Vision Infernales* and especially *Le Petit Paysan* "possess a sense of tragic grandeur and a profound compassion for the human condition" (Drake, 2001).

(<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024633?rskey=Y2HDGZ&result=1>)

The Lord is a Man of War - George Frederic Handel (1738)  
From: Israel in Egypt, HWV 54 - N. 22

*Text from:* Exodus Chapter 15 Verse 2&3 - KJV

*The Lord is a Man of War*

- (3) The Lord is a man of war,  
Lord is his name,  
(4) Pharaoh's chariots, and his host,  
Hath He cast into the sea,  
His chosen captains also are drowned  
In the Red sea.

George Frederic Handel (1685-1759)

A turn of the era composer, Handel was a master of the late Baroque style and helped to define the Classical music era with his compositions. With a wide breadth and depth to his repertoire, Handel was most influential in his contributions to vocal music through his large scale vocal, operatic, and later his oratorio works. Described as an English composer of German birth by Hicks, Handel made a career of music that was largely supported by patrons of the arts and his involvement in opera theater across the European continent prior to settling in London for the remainder of his life in 1725 (Hick, 2001). Through his travels and studies, Handel became an internationally recognized composer of opera in the Italian style for the English audience being of German descent. Later within his career, 1730s, Handel in response to changing taste and religious limitations on live performance of opera wrote the first oratorio. These sacred, semi staged works would become the focus of his later career.

Relatively early in his oratorio period, Handel would premier *Israel in Egypt* in the same season he premiered *Saul*, 1738. *Saul* at the time was a raging success with English audiences, more similar to an opera with defined characters and plot; however, *Israel in Egypt* was not received so well. The piece contrasted the early establishment of oratorio, feeling more like a large scale choral work following the people of Israel in bondage in Egypt. The piece has fewer solos and ensembles relying heavily on larger chorus sections for the majority of the work, and only casting two title characters; Moses and Miriam. The selection chosen, "The Lord is a Man of War," calls for two voices but does not name either character specifically.

The dense choral texture of the work is offset by smaller ensemble and solo numbers throughout the work. This selection comes in the second part of the oratorio, which focuses on the rejoice of the Israelites after fleeing Egypt. The tone maintains an Old Testament flair, with praises to the gifts of God, while also maintaining some reverence for God's mighty power.

(<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040060?rskey=K9i1rP>)

## Works Cited

- Banfield, Stephen. "Butterworth, George." Grove Music Online. 2001. Oxford University Press. Date of access 21 Aug. 2020,  
<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004467>>
- Bloch, David. "Kaiser von Atlantis, Der." Grove Music Online. 2002. Oxford University Press. Date of access 21 Aug. 2020,  
<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000902509>>
- Bozarth, George S., and Walter Frisch. "Brahms, Johannes." Grove Music Online. 2001. Oxford University Press. Date of access 21 Aug. 2020,  
<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051879>>
- Brown, Maurice J.E., Eric Sams, and Robert Winter. "Schubert, Franz." Grove Music Online. 2001. Oxford University Press. Date of access 21 Aug. 2020,  
<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025109>>
- Drake, Jeremy. "Sauguet [Poupard], Henri(-Pierre)." Grove Music Online. 2001. Oxford University Press. Date of access 21 Aug. 2020,  
<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024633>>
- Hicks, Anthony. "Handel [Händel, Hendel], George Frideric." Grove Music Online. 2001. Oxford University Press. Date of access 3 Sep. 2020,  
<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040060>>
- Johnson, Steven, and Lars Helgert. "Bolcom, William." Grove Music Online. October 16, 2013. Oxford University Press. Date of access 21 Aug. 2020,  
<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002248409>>
- Leonard, James. "Il traditor deluso." All Music Online. 2005. AllMusic, Netaktion LLC. Date of access 21 Aug. 2020,  
<https://www.allmusic.com/composition/il-traditor-deluso-ahim%C3%A8-io-tremo%21-son-g-for-voice-piano-drei-gesange-d-902-2-mc0002510662>
- Nectoux, Jean-Michel. "Fauré, Gabriel." Grove Music Online. 2001. Oxford University Press.

Date of access 21 Aug. 2020,

<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009366>>

Schultz, Ingo. "Ullmann, Viktor." Grove Music Online. 2001. Oxford University Press. Date of access 21 Aug. 2020,

<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028733>>

Waterhouse, John C.G., Janet Waterhouse, and Potito Pedarra. "Respighi, Ottorino." Grove Music Online. 2001. Oxford University Press. Date of access 21 Aug. 2020,

<<https://www-oxfordmusiconline-com.ezproxy.tcu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000047335>>

#### Translation Citations

Christopher Goldsack (Le Petit Paysan)

[https://www.melodietreasury.com/translations/song148\\_Visions%20infernales.html?LMCL=EUmE5\\_&LMCL=hxxbUG](https://www.melodietreasury.com/translations/song148_Visions%20infernales.html?LMCL=EUmE5_&LMCL=hxxbUG)

Dr. Muriel Cormican (Arie des Todes: Der Kaiser von Atlantis)

TCU Faculty, Head of the Modern Languages Department

Richard Stokes (Les Berceaux & Auf dem Kirchhofe)

<https://www.oxfordlieder.co.uk/song/83>  
<https://www.oxfordlieder.co.uk/song/640>

Thomas Dawkins (Il traditor deluso)

[https://www.lieder.net/lieder/get\\_text.html?TextId=11195](https://www.lieder.net/lieder/get_text.html?TextId=11195)

Thomas A. Gregg (Nebbie)

[https://www.lieder.net/lieder/get\\_text.html?TextId=123867](https://www.lieder.net/lieder/get_text.html?TextId=123867)